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A Storm



"The Lineman," by Ivan Le Lorraine Albright.

When Ivan Le Lorraine Albright, of Warrensville, Ill., painted "The Lineman" and sent it to the last annual exhibition of the Art Institute of Chicago, where it was awarded the \$500 John C. Shaffer prize, he probably never dreamed that he was about to bring down on his head a storm of disapproval from the electric light and telephone industries. But he did, with a crash which still reverberates.

A trade paper, *Electric Light and Power*, reproduced the painting on its cover. The editor had to brace himself for what followed. Letters came from executives of companies, from industrial relations experts and from linemen themselves.

"All I can see in Mr. Albright's picture is a down and out tramp who has stolen a lineman's belt and pole strap," wrote a Massachusetts power engineer.

A Connecticut executive called the sub-

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A Myriad Easels and a Sea of Smocks!



"High Noon, Fishing Village, Provincetown," by Frank Carson.

This is the season when the summer art colony is flourishing, when the art instructor, followed by groups of his pupils laden with impedimenta, can be seen adding interest to the landscape at Provincetown, Gloucester, Rockport, Boothbay and scores of other haunts throughout the country.

Provincetown is typical of eastern seaport art colonies, and the painting, herewith reproduced, by Frank Carson, director of the Provincetown School of Art, is typical of Provincetown's charm. It reveals the fishing village at high noon, and it was the quaint village and the fishermen that first attracted art to Provincetown.

It is estimated that nearly a thousand art students pass the summer in Provincetown. Many of them stay late in the fall, and some

spend the winter there to experience its dramatic changes. Semi-tropic, and with an island atmosphere, the peninsula stretches fifty miles out to Cape Cod, the white dunes, dotted with lighthouses, piling up out of the ultramarine sea. The quaint old houses of the New England and Portuguese fishermen huddle under willow and cottonwood trees in the narrow lanes, and fishing boats lean at low tide by the sagging wharves while the fishermen mend their nets, or toss in the spray at their moorings.

Not only artists, but writers and musicians find their way to Provincetown in summer. The place is rich in historic interest. The first landing place of the Pilgrims in the Mayflower in 1620, everywhere there are

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GREATEST CIRCULATION OF ANY ART JOURNAL IN THE WORLD

Six Times the Circulation of Any Other Weekly or Semi-Monthly American Art Periodical

"Poor Lautrec"

The Chicago Art Institute announces that its newly acquired masterpiece by Toulouse-Lautrec, "Une Table au Moulin Rouge," the purchase of which from Messrs. Reid and Lefevre in London was printed in the last number of THE ART DIGEST, is the gift of the painter Frederic Clay Bartlett, who in the autumn will add it to the Birch-Bartlett collection of modern art at the institute. Mr. Bartlett will "live with" the painting for a short while at his summer home in Beverly, Mass., after which it will be exhibited in Boston.

The coming to America of this picture caused the San Francisco *Argonaut* to tell intimately the story of Toulouse-Lautrec's life. The artist was the scion of a noble French family, whose founder was Capta de Buch, renowned warrior and ally of the Black Prince. A Vicomte de Lautrec was a marshal of France under Francis I.

"When Toulouse-Lautrec was only thirteen he fell and broke a leg," says the writer. "A few months later he fell again and broke the other leg. As a result of these accidents both legs ceased to grow thereafter. His body developed normally, but the legs remained grotesquely short and crooked, so that he could walk only with difficulty. It was doubtless his resentment against this cruel coup of Fate that drove him into a life of dissipation. Drinking was the occupation he most enjoyed. He had the drinking qualities of Edgar Allen Poe; but unlike the American mystic, he did not regard it as the worst of all human maladies. On the other hand, he admired drunkenness. But he practiced it more than his constitution could stand, and in 1897, when he was only thirty-three, he began to lose his mental equilibrium. . . .

"Eventually, in 1899, poor Lautrec was placed in an hospital, where his condition improved and whence he emerged two months later. As soon as he got out, however, he returned to his bottle, and died in 1901 at the age of thirty-seven."

A. B. Davies' New Style

Arthur B. Davies apparently has entered on another phase of his career, with a style that differs strikingly from both of the widely separate preceding ones—the Florentine classic period that first endeared him to American collectors and the later modernistic experiments that won him a new following. The artist has spent a long time in France and Italy, and the summer exhibition at Knoedler's in New York includes for the first time a group of his new water colors. The *Herald Tribune* said:

"Nature portrayed with glamorous realism with its rocks and trees set apart, departs entirely from his way of viewing it. His touch is delicate, his color almost opaque in quality, running to soft grays and blues and greens; while the impression is stated with sure and flowing freedom. In this manner such views as 'Ruins of the Palatine Hill' and those of Fiesole and Sarasota leave the mark of their individuality very clearly on the exhibition."

The Melbourne Gallery

Word comes from Australia that the two new galleries and rotunda being added to the main building of the Melbourne Gallery at a cost of \$1,000,000 are nearly complete.

The income from the Alfred Felton bequest, available for purchasing paintings, now amounts to about \$150,000 a year. Many notable old masters have been acquired

in recent years at bargain prices from English collections. The "Madonna and Child," by Jan Van Eyck, dated 1433, a panel 10 $\frac{3}{4}$ x7 $\frac{3}{8}$ inches, was purchased from the Weld-Blundell collection, Ince Hall, Lancashire, for £31,395, equal to nearly \$400 a square inch. Other worthy acquisitions are: "Pieta," by Memling; "The Monk," by Titian; "James Wardrop," by Raeburn; "Portrait of a Lady," by Goya; "The Countess of Southampton," by Van Dyck; "The Doge," by Tintoretto, and "La Maison Rueil," by Manet.

San Diego Acquisitions

The Fine Arts Gallery of San Diego has just been enriched by several gifts. A. S. Bridges, who with his wife donated the gallery to San Diego, has transferred to it in behalf of the owner, Mrs. William R. Timken of New York, two old masters, a portrait of the second Duke of Gloucester in his robes of office, ascribed to Sir William Beechey, and a "Diogenes Looking for an Honest Man" by a follower of Frans Hals. Archer M. Huntington has given a 17th century Dutch village scene of the Van Ostade school, and an American subject, "Bitter Winds," by William Starkweather. The Ehrich Galleries have donated a Spanish primitive, "Saint Peter."

The gallery also receives the \$500 purchase prize picture from the Third Annual Southern California show provided by Mr. and Mrs. P. F. O'Rourke of San Diego, "Sierra Peaks" by Paul Lauritz. Two gifts in sculpture are James T. Porter's bronze bust, "Portrait of a Young Man," from James W. Porter, and a "Saint Francis" by Malvin Albright, donated by the sculptor.

Mrs. Francis D. Cleveland has given a collection of 91 Japanese sword hilts. The gallery's latest purchase comprises two modern East Indian water colors by Durga Shankar Bhattacharya.

Too Expensive for Degas

The surprising prices of the Holford sale in London caused many persons to ask: "What would Rembrandt and Van Dyck have thought of an international host of competitors bidding in thousands of guineas for their pictures?" The London *Sunday Times* answers the question by telling a story:

"In 1912 Degas—the once despised and neglected Degas—was alive and able to toddle to the Rouart sale in Paris to watch the bidding for his 'Les Danseuses à la Barre,' for which he had once gladly received £20. Although the room seethed with excitement, he betrayed none—not even when the perverid bidding ended in the amazing sum of £19,100, at which the picture was bought for presentation to the Louvre. A friend asked him what he thought of it all, and Degas drily replied that pictures nowadays were much too expensive for an old artist to afford them."

Scolds British Etchers

The monthly letter of the Print Makers' Society of California scolds England for not providing an opportunity for the display of prints by Americans. It points out that the three main annual exhibitions of prints in America are international in character—those of the Brooklyn Society of Etchers, the Chicago Society of Etchers and the California society—and that British etchers find it easy to attain fame and salability over here, while no opportunity is provided for Americans in England.

Ringling

Ever since it was announced that John Ringling, circus owner, had given an art museum and an art school to the town of Sarasota, Fla., the art world has been curious about his art collecting. When it became known that the museum, which will soon be dedicated, will contain 22 galleries, each of which will be filled with Mr. Ringling's treasures, the interest quickened. When he entered the auction room and bought most of the Cypriote collection sold by the Metropolitan Museum, the curiosity was still further increased. But no interview and no article appeared in any newspaper or magazine. Mr. Ringling is a singularly silent person.

But a correspondent of the *Christian Science Monitor* finally cornered him for an interview, and he talked—a little. He made it known that his interest in art extends back a number of years, to the time when "I first had a little money to spend for things I wanted."

He began with modern French pictures, then was attracted by old masters and gave his first purchases away. "My own viewpoint and taste were shaping," he said, "and I wished it to be toward liberalism and universality. 'I must keep a broad view,' I thought. By degrees I learned of Titian and Giotto, Romney, Velásquez and Michaelangelo. I was pleased when I obtained Velásquez's portrait of Queen Mary Anne of Spain, wife of Philip IV.

"It made me happy to have Titian's 'Portrait of the Queen of Cyprus,' too, and the portrait of the 'Young Lady With a Dog.' Everything new gave me something I had not had before; those things are hard to define; you know for yourself when paintings give them to you, but it is not easy to tell anyone else."

And that was about all. The writer, however, gave a vivid personal description of the collector: "He is well over six feet tall. His heavily lidded eyes are like bits of polished black agate glittering in the calm face under the sleek thatch of black hair. They say his background is Scottish-German. His features are heavy and indomitable. Doubtless he can talk loudly, but his usual voice is low pitched, singularly soft, smooth as velvet, occasionally vaguely silibant.

"He goes to auctions of paintings; he sits in corners unnoticed; occasionally he bids, more often bids are made for him; when the auctions close he is immediately as completely gone as a forgotten thought, with none to say when or which way he went. He loathes being interviewed."

A Picture and an Opera

Themes of operas have often been drawn from the drama and from fiction, but it is unusual, if not unique, for a composer to take a painting for his subject. In Budapest, however, there has just been produced at the Opera House "Die Toten Insul" by the Hungarian Jeno Zador from a libretto by Carl Georg Zwerenz inspired by Arnold Bocklin's famous "The Island of Death."

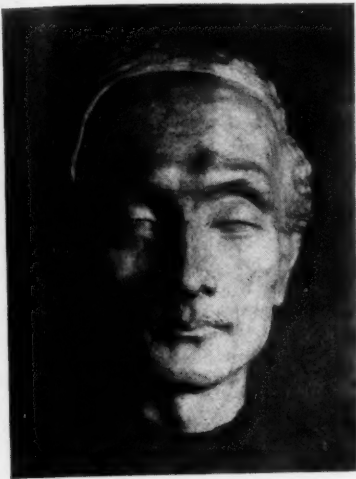
The music is said to be modern and melodious, and at times "ghostly and crystalline" in conveying the unearthliness of Bocklin.

Overhead at Knoedler's

"They say that Childe Hassam has done an etching of Henry McBride," observed a visitor at the Knoedler Galleries.

"That so? Then I'll bet it's a dry point," replied FitzRoy Carrington.

Collectors Acquire Alfeo Faggi's "Noguchi" and "Walt Whitman"



"Noguchi," by Alfeo Faggi.



"Walt Whitman," by Alfeo Faggi.

Announcement recently made that Duncan Phillips has purchased for his Washington gallery Alfeo Faggi's bronze head of Noguchi, the Japanese poet, and that Hardinge Scholle, director of the New York Museum, has acquired for his private collection the sculptor's Walt Whitman has crowned a most notable exhibition season for the artist who, though born in Florence, developed his art in Chicago, where, according to the *Tribune*, he "grew up in the neighborhood and under the influence of Hull House."

Early in the year the Chicago Art Institute made a comprehensive display of Faggi's sculpture, which led Eleanor Jewett, conservative, to write in the *Tribune*: "Absolutely at odds with what foreign sculptors have shown us recently, his work stands by itself. Where they exaggerate, Faggi refines. Where they bulk their subjects in the round and defy us to free for ourselves their idea from the concrete pile of marble enfolding it, Faggi leaves no background for his picture. He wipes away everything material

and presents us with the residue, the perfected impression, thin as a leaf, tenuous as a shade, fragile as a cameo. . . . Austere, cold, gentle, whittled to the essence of being, the Faggi silence breaks like a prayer on the hearing ear."

A critic of directly opposite tendencies, C. J. Bulliet of the *Evening Post*, hailed the Whitman as a masterpiece and asserted that Faggi "not only makes a strong bid for leadership in America, but storms the international citadel. . . . The Good Gray Poet is presented nude. . . . Yet he is not the nude of the Greek sculptors, nor the Roman, nor the masters of the Italian Renaissance. He is the nude of his own rugged, athletic poetry—of the oak, of the pungent soil from whence sprung 'Leaves of Grass,' of the earth earthy. If there is any analogy, it is to be found in the powerful old Hebrew prophets, whom Faggi's Walt Whitman recalls in about the same measure that Whitman's poetry echoes the thunders of Isaiah and Jeremiah, without in any sense duplicat-

ing them—the sweat of humanity without cosmetics. Faggi's figure is the result of ten years of brooding and dreaming over the personage he considers the one magnificent embodiment in literature of Americanism. He wished to express in sculptural form the spirit of Whitman's poetry, and he chose for motif the figure of the poet himself. . . . Rodin's 'Hand of God' rises no more majestically out of its primitive elements than do the shoulders, neck and head of this new giant."

Duncan Phillips purchased the Noguchi from a smaller exhibition of Faggi's bronzes held in the Dunthorne Gallery in Washington, of which the *Post* said that they had in them "a quality that is rarely found, an originality of form, a simplicity of expression and a distinction of style, unique and sincere."

Earlier in the season Faggi's "St. Francis of Assisi" was presented to the cathedral at Santa Fe by Mrs. F. R. Lillie of Chicago, one of the daughters of the late R. T. Crane.

Sarcasm

The Associated Amateur Art Clubs, which is a newly formed national organization of local clubs composed of business and professional men who have taken up painting and modelling as a hobby, has just opened its first annual exhibition at the Chicago Art Institute, and *The Arts*, of which Forbes Watson is the editor, makes a satirical attack on the idea.

"Organizations of men who practice art as an avocation are much more usual than organizations of artists who practice engineering, surgery or banking as avocations," remarks Mr. Watson with characteristic sarcasm.

"The charming attitude that painting and sculpture are activities which the amateur can play at with sufficient success to interest the great public, is very well as far as it goes. It carries with it the definite implication that for those who have the divine spark, the creation of art is not difficult. Indeed the amateur artist occupies a curiously happy position. If his work is criticized adversely, he can reply that, after all, art for him is merely a delightful pastime, flattering evidence that his sense of beauty has not been dulled by the arduous duties of his regular prosaic profession. If criticized

favorably, he can accept the compliment as proof that he, brave man, can do as great things in his spare hours as the professional artist can when devoting all his time to painting or sculpture. . . .

"The theory that the arts of painting and sculpture require less hard work and concentration, less intelligence, than surgery, engineering or banking, is false. A number of professional artists have talked about rising against the propagation of a theory which they consider injurious to their own profession. With some reason on their side they maintain that every drawing which a child does in an odd moment, or a great doctor with his left hand, or a banker when he is feeling sentimental, is not necessarily destined to be more successful than the operation which a painter might perform should he suddenly decide, without any training, to take up surgery as an avocation."

None of the works at the Chicago exhibition is for sale. Seven cities are represented. The expressed purpose of the association is "to popularize art study, particularly sketching among business and professional men, because art forms an ideal recreation with an intellectual challenge." Dr. Samuel Fleisher of Philadelphia is honorary president, and Elbert G. Drew of Chicago is president.

A Museum's Films

The Metropolitan Museum of Art has just produced its tenth film, "The Hidden Talisman," in two reels, which has the Barnard Cloisters for its Gothic setting. It was made under the direction of Huger Elliott, the museum's director of educational work, with a professional cast. Two other films are in preparation, "The Making of Wrought Iron," by Samuel Yellin of Philadelphia, and "Prometheus Unbound," after Shelley.

These films are rented to schools and other organizations throughout the country for \$5 per reel, but their use for profit is forbidden.

The New York *Times* praises the Metropolitan for its enterprise. In describing an earlier film based on the collection of arms and armor, it said: "Any one who has ever wondered how a knight got about in his iron suit can find out by watching the actors in this movie. It shows the warrior getting into his coat of mail, the page adjusting and locking the helmet, and the manner of mounting a horse while laden with many pounds of awkward covering."

878,557 Visit Art Gallery

The City Art Gallery of Manchester, England, reports 878,557 visitors in 1927.

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A Gothic Symbol

The American Gothic style is to have a new masterpiece in the skyscraper building of the University of Pittsburgh, which is now being erected in the middle of a fourteen-acre lot above the city. Beautiful and impressive, it will rise "one-tenth of a mile" in the air, with a base 225 feet square and wings that extend the dimensions to 325 feet in width. The building will realize a dream of the chancellor, John G. Bowman. The architect is Charles Z. Klauder.

The structure is described as "Gothic frankly confessing its steel skeleton, speaking with an American accent in every inch of its tenth-of-a-mile altitude, and looking to the future rather than to the past. It will be the interpretation, as nearly as building materials can do it, of the aspiring soul of a practical and material-minded city."

Dr. Bowman conceived the skyscraper university as a "bold stroke that should capture people's imaginations" and "convey even to the most unlettered mind what higher education was for." He wanted the building to express "courage and spirituality." Accordingly, its perpendicular lines will meet "only when they reach the stars."

Individuality will mark the 100 class rooms. "A recitation room," asserts the chancellor, "ought to be more like a great scholar's study, a room which students enter with joy and reverence. Personally I should like to see a fireplace in each recitation room, with a wood fire burning in it in cold weather, a rug on the floor, great pictures on the wall and every proportion and color right." The seats will not be in rows, but chairs scattered about informally, and these chairs will be of different styles, not of a stereotyped pattern.

Mr. Platt Heads Davenport Gallery

Charles H. Platt has been made director of the Davenport (Ia.) Municipal Art Gallery. He was formerly director of the Fitchburg (Mass.) Art Association. The gallery is planning a complete series of exhibitions for next season.

Eglinton Drowned

Guy Eglinton, art writer, who was editor of *International Studio* at the time it was purchased by William R. Hearst from John Lane, is dead. He and four others lost their lives when a power boat capsized in the tricky current off Fire Island, in Long Island Sound. No one saw the accident. The tragedy took place on June 30, and his body was washed ashore on July 11.

Mr. Eglinton was attached to the staff of *Creative Art*, for which he wrote comments on current exhibitions and book reviews. In addition to these departments he contributed articles, and in the July number appears a striking appreciation of Vincent Canadé, and a resumé of the New York season just passed entitled "Looking Backward."

Only 32 years old, Mr. Eglinton's attitude toward art leaned neither toward the traditional nor the new. Modernism fared well with him, and he had a keen appreciation of the old masters. He had no prejudices. Perhaps his experience during the war had much to do with this. He was English and when the conflict broke out was a student in Germany. The authorities promptly immured him in a detention camp and kept him throughout the duration of the struggle. He had nothing to do but read and think, and ponder upon the meanings of things. It was an experience from which Eglinton emerged, his own peculiar self. The world has lost much by his death.

Famous Architect Passes

William Rutherford Mead, N. A., considered one of the greatest exemplars of classical architecture in America, and member of the firm of McKim, Mead & White, died in Paris at the age of 81. He retired from work eight years ago. He was president of the American Academy in Rome, a fellow of the American Institute of Arts and a member of the American Academy of Arts and Letters as well as the National Academy of Design.

Mr. Mead's most typical individual work perhaps is the Boston Public Library, which is considered one of the finest examples of the Italian Renaissance style in the world. In 1872 he joined with Charles F. McKim and in 1878 Stanford White joined the firm, which is responsible for many notable buildings.

The Meads came from Brattleboro, Vt. Larkin G. Mead, sculptor, was a brother, and a sister was the wife of William Dean Howells.

Thomas H. Russell Dead

Thomas Henry Russell, well known art dealer, and brother of Annie Russell, the famous actress, died in New York at the age of 48. For many years he was an associate of F. Newlin Price in the Ferargil Galleries, but last Spring opened an establishment of his own. He was highly esteemed as a connoisseur of American paintings.

Mr. Russell was on the stage in his boyhood days, and will be remembered by many of the older generation in the title role of "Little Lord Fauntleroy." He abandoned the stage after childhood. He is survived by his wife, Susan Powers Russell, and two sisters, Annie Russell and Mrs. John J. Carty, wife of the vice president of the American Telephone and Telegraph Company.

Carstairs Dead

Charles S. Carstairs, for 37 years attached to M. Knoedler & Co., and since Roland F. Knoedler's retirement chairman of the firm's board of directors, died in London at the age of 62.

He was one of the world's great art dealers. A personal friend of Henry C. Frick, he was largely instrumental in forming the Frick collection, providing through the Knoedler Galleries many of its masterpieces. Other collections which he helped enrich were those of the Wideners of Philadelphia, E. M. Byers of Pittsburgh and the late Judge E. H. Gary. He had acted more especially as head of the London house of Knoedler's and as buyer there of pictures destined for America. Recently he purchased, for more than \$1,000,000, a group of old masters from the Holford sale at Christie's.

Because of his English connection, many thought of Mr. Carstairs as a native Scotman, but he was born in Philadelphia, the great grandson of Thomas Carstairs, who emigrated to that city in 1780. His maternal grandfather, after whom he was named, was Admiral Charles Stuart of the American navy, who fought in the war of 1812.

Besides his widow and a daughter, Mr. Carstairs left two sons, Carroll, of the firm of M. Knoedler & Co., and J. Stewart Carstairs, artist.

Death Takes A. B. Frost

The patriarch of American illustrators, Arthur Bursett Frost, as typical of America as Mark Twain, whose works he illustrated, is dead at his home in Pasadena, Cal., at the age of 77. For nearly half a century his name—"A. B. Frost" he signed it—was familiar to Americans through the humorous weeklies. From his ink pot came an endless stream of characters,—Louis the Mule, Towser the Dog, Our Cat (who took rat poison), Si Stebbins and a whole race of shiftless negroes. He created the physical aspect of Uncle Remus and Brer Rabbit for Joel Chandler Harris.

Mr. Frost is survived by his wife and John Frost, one of California's best known landscape painters.

"Connoisseur's" Founder Dead

W. Claude Johnson, art lover, civil engineer and British capitalist, who founded *The Connoisseur* in 1901, and who, after disposing of his interest, came to the magazine's assistance during the war when its publication was unprofitable, is dead. He designed the machinery wherewith the Great Eastern laid the first successful Atlantic cable, and had many and varied business interests. He was both collector and amateur artist. Mr. Johnson's connection with *The Connoisseur* ended when it was bought by William Randolph Hearst.

T. S. Lamb Dies in California

Frederick Stymetz Lamb, mural painter and well known designer of stained glass, is dead at 65 in California, whence he moved from New York six years ago. His wife, Nellie Lambert Lamb, and two sons, Harold A. and Adrian S., survive. He was a former president of the Architectural League of America, and was a lecturer and writer on civic art and municipal beautification.

South African Studies Museums

E. C. Chubb of the Museum of Art of Durban, South Africa, is making a tour of American museums during July and August.

Leave to Differ

Two women art critics, Miss Grace Kelly of the *Cleveland Plain Dealer* and Miss Florence Davies of the *Detroit News*, have been crossing swords of understanding.

Miss Kelly wrote: "A favorite theory of mine is that if a work of art is truly great, its greatness will be as evident to the casual layman as to the artist or the connoisseur, and that there will be no necessity whatever for experts to harangue on its qualities, because they'll be so real that they can be felt even if they're not understood."

Miss Davies commented: "If you have spent your life in contemplating the illustrations in the physical culture 'art' magazines or the cover pages of 'Snappy Stories' you are sure to be bowled over instantly, if you happen to stumble upon the *Hermes* of *Praxiteles*, or the *Elgin marbles*, and if you're not, worse luck for the *Hermes*, or the marbles. Furthermore if you haven't been impressed by these works of art, there is no use for experts to harangue."

"Yet in spite of this theory, the Metropolitan Museum of Art sees fit to spend the income of more than a million dollars a year upon an educational program which undertakes to tell people about the significance and the history of art; the Philadelphia Art Museum asks for almost two million dollars to establish its educational program, and the colleges of the land are constantly increasing

Hutchens Works Acquired for the South



"Sidi-Bon-Said," by Frank Townsend Hutchens.

Frank Townsend Hutchens has closed a most successful exhibition season mainly in the south. Several pictures were acquired for public collections, among them two for the Delgado Museum of Art in New Orleans, "Trees at Sunset," a New England subject, and "The Spahi," the figure of an Arab soldier in Tunis. The Atlanta Athletic Club purchased for its permanent col-

lection "Sidi-Bou-Said," which is an impression of one of the purest old Arab towns in Tunisia, near the ruins of Carthage. Several private collectors acquired examples. Besides New Orleans and Atlanta, exhibitions were held in Houston, Memphis, St. Petersburg, Fla., and other cities.

Mr. Hutchens is a lecturer on art as well as a painter, and he delivered several interesting talks in the South.

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"The catch seems to lie in the simple fact that an enriched mind is capable of finer feeling and deeper emotion than an impoverished mind, and that the more we know the more deeply we can feel.

"The truth is that here is altogether too much sentimental slush about art speaking a universal language, too much fuming at artists on the part of the public because the artist fails to produce the thing that the public can understand. As a matter of fact, the keenest esthetic enjoyment is not for the many, but for the few who have paid the price of 'getting understanding.'

"If Detroit people are going to get a full measure of enjoyment out of their art collections they do indeed need the very thing that our Cleveland friend decries, more experts to 'harangue' and to harangue with such understanding, insight and affection that those of us who have been without a teacher may share in their understanding and enlarge our own emotional responses because our spiritual horizons have been widened."

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CARL KLEIN

PHOTOGRAPHER

of Art Objects and Paintings

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Praise for Reiffel

Charles Reiffel, formerly of Connecticut, but who for several years has painted in Southern California, is given high praise by the *Los Angeles Times* for an exhibition of recent paintings just held at the Newhouse Galleries in that city. The critic says Reiffel is "not only one of the foremost painters of California landscape, but also an important and original figure in American landscape painting. He carries one step further that distinctly American school of outdoor painting, the beginnings of which we associate with E. W. Redfield, Gardner Symons and Elmer Schofield.

"He may well be called a lyricist. Mountains, trees, houses, in a Reiffel landscape, share in a continuous flowing movement. Nothing is static. The eye is carried along graceful lines, traveling easily into the picture. In the southernmost regions of California he has found a mountainous country well suited to his particular vision and the paintings that have grown from his brush there strike a new note in California art."

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Lungren's "Death Valley" Given to Toledo



"Death Valley," by Fernand Lungren.

The above painting of "Death Valley" by Fernand Lungren, one of Toledo's leading artists, which has just been presented to the Toledo Museum by Mr. Arthur J. Secor, has an interest aside from its amazing color, for in the center of the picture one gazes on a spot that is 300 feet below the level of the sea, while above the mountain range in the background at the left peeps a tiny white blotch, which is the far distant summit of Mount Whitney, the highest point in the United States proper.

Death Valley, a narrow desert trough lying for a hundred miles along the line be-

tween California and Nevada, has a sinister reputation. It has taken a large toll of life, but now it can easily be penetrated. The artist was attracted by its fascinating and almost unbelievable color combinations. The colors change as the light shifts from hour to hour. The time reflected in Mr. Lungren's picture is early morning, about sunrise.

The painter is the son of one of Toledo's leading physicians and surgeons. Mr. Secor, donor of the picture, is president of the Museum, and has long been a collector of art.

Important Gauguin Sold

Corona Mundi, International Art Center, of New York, has followed its recent sale of "The Bathers," a Brittany subject by Paul Gauguin, to an American collector, by selling to Chester Dale, of New York, one of the French colorist's most important Tahitian subjects, "Fatata."

The picture is described in the press accounts as "a remarkable combination of color, at once daring and exquisitely merged. Two native figures look out on a bather in the sea. Crimson, geranium soil, and green, frothing waters mix in the typical glow of color which make Gauguin the unequalled colorist of the French school. In its design, in the complete freedom with which the

work is conceived, it is representative of the great freedom and wealth which Gauguin felt in the South seas. On the left a great gnarled tree spreads over the painting. The two figures are brightly bedecked, beyond is the leaping bather with brown body sparkling through iridescent waters."

Collector Acquires a Rembrandt

It has been announced that "Portrait of a Man Holding the Torah," the Rembrandt for which the Knoedler Galleries paid nearly \$250,000 at the Holford sale, has already passed into the collection of a New York connoisseur. The work is believed to be a self-portrait, as the face bears a striking resemblance to Rembrandt.

Big Ceramic Show

The International Exhibition of Ceramic Art which is being gathered by the American Federation of Arts through a grant of funds from the General Education Board will have its first showing in New York, at the Metropolitan Museum, next October. The collection will then make a circuit of seven other museums in this order: Baltimore Museum, Carnegie Institute, Cleveland Museum, Detroit Institute of Arts, Minneapolis Institute of Arts, Newark Museum, and the Pennsylvania Museum and School of Industrial Arts.

The grant from the General Education Board covers a period of three years and makes possible a series of international industrial art exhibitions, each a one-material or a one-type presentation.

The ceramic exhibition will comprise from 300 to 500 pieces of pottery and porcelain, with ample representation of English, French, German, Austrian, Dutch, Danish, Belgian and Czechoslovakian work, as well as American.

Henniker-Heaton Finds Titian

The cables have carried to America the story of the finding in London of another Titian by Raymond Henniker-Heaton, formerly director of the Worcester Art Museum. The picture is said to have a resemblance to the National Gallery's "Madonna and Child," but to have more figures.

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In the Realm of Decoration and the Antique

A Dream Purse

A Tudor purse!

What visions the historian or the antiquarian conjures up at the thought! There comes to mind Henry the Eighth and his unfortunate wives, and the art of Holbein, and the sad, bad, glad days when murder and gallantry, and war and spoliation, and intrigue and sacrifice and high adventure in turn had the stage. A Tudor purse has just been presented to the Victoria and Albert Museum. The London *Times* says it was acquired through the generosity of H. J. Oppenheim, W. J. Holt and others, and describes it thus:

"It is composed of four shield-shaped panels of silk embroidery in petit point, bound with gold braid, and lined with red silk; except for natural wear it is in its original condition. Each side is embroidered with a shield of arms exemplifying marriages in four generations of the Calthorp family of Norfolk and Suffolk. The first commemorates the marriage of Sir John Calthorp, who died before 1420, and Anne, daughter of Sir John Withe; the second, that of Sir John Calthorp, who lived about 1469, and his wife, Elizabeth Wentworth; the third, that of John Crane with Agnes Calthorp, daughter of the foregoing; and the last, that of Sir Henry Parker, who died before 1553, and his second wife, Elizabeth, daughter and heiress of Sir Phillip Calthorp, of Erwarton, whose wife was Amy, daughter of Sir W. Boleyn.

"As this purse records the family alliances of the Calthorps, it was presumably made for the latest of the four, the wedding of Sir Henry Parker and Elizabeth Calthorp. The exact date of this is not known, but it would have taken place between 1537 and 1543. Lady Parker was a first cousin of Queen Anne Boleyn. In the royal col-

XVth Century Frame That Sargent Owned

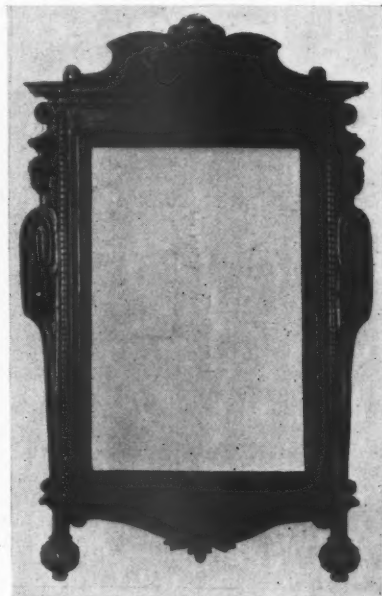
While art works of all kinds have been advancing in price, a still greater advance has taken place in antique frames. A frame that would have brought \$100 to \$200 a few years ago is now worth from \$800 to \$1,000. This is the opinion of Maurice Grieve, a New York collector and specialist in old frames, who has just returned from Europe with more than 1,000 examples, which he asserts constitute the finest collection of antique frames ever brought to this country.

A connoisseur of frames sometimes buys a picture to get its frame. About 200 paintings were among Mr. Grieve's importations. They include exquisite panels attributed to Van Orley, and several portraits by Flemish, Dutch and other painters of olden time, which were obtained by his European agents while they were buying frames for him.

Frames of the seventeenth century from Spain, France and Holland, and those of the sixteenth century from Italy and of the seventeenth and eighteenth from England are included in Mr. Grieve's purchases. The rich patina of some of them are eloquent of their great age. Two of his choicest acquisitions are of the time of Louis XIII and Richelieu. Old Spanish frames he found especially rare.

One of his treasures, acquired in England, is a sixteenth century Italian frame that was used by John S. Sargent in his studio. It is richly carved. The portrait of many a celebrity was doubtless tried out in this ornate setting before it was pronounced ready to leave the artist's hands.

Mr. Grieve ought to know something about frames. His ancestors began dealing in them in 1701. He says that about 60 per cent. of the antique frames on the market are reproductions. But while carvings and



Sixteenth Century Italian Frame Used by John Singer Sargent.

other details can be worked out in old wood, the cost of making a reproduction that will stand comparison with an original is now about equal to the price of a genuine example. Collectors of pictures are more particular in the framing of them than ever before, and are becoming good critics, because connoisseurship in art eventually includes a knowledge of frames.

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lection at Windsor there is a drawing by Holbein of Lady Parker, the presumed owner of this purse, which has thus a treble value, artistic, heraldic and historical."

Murals Depict Man's Progress

John W. Norton, instructor in the school of the Chicago Art Institute, has painted a series of murals for the Logan Museum of Beloit College which depict as nearly as modern research can establish them the actual life and likeness of man during a million years of his existence. The figures and animals in the dramatic scenes are life size, and their appearance based on fossil remains and scientific research.

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Danes' Gift to Brooklyn

Because the Brooklyn Museum has been so kind to the art of Denmark a group of New York Danes has given it "The Birth of Venus," a garniture of eleven pieces of beautiful white glazed porcelain by the sculptor Kai Nielson. The museum has a Danish room and two other Scandinavian rooms.

Mr. Mowll Heads Crafts Society

William L. Mowll, Boston architect and author of books on design, succeeds William T. Aldrich as president of the Society of Arts and Crafts.

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In the Realm of Decoration and the Antique

A New Era Dawns in Printed Wall Paper



Room with printed wall paper. Courtesy the Robert Graves Co.

Some months ago THE ART DIGEST, in an article on decorative wall papers, told of the return of the vogue for painted papers. But such adornments, being original works by artists, are indulged in only by the wealthy or the very well-to-do, as the cost ranges from \$1,200 to \$1,400 per wall.

But the taste of many persons for decorated walls in lieu of the flat and generally somber tones that came into style just before the war is satisfied by manufactured wall papers which have been designed by artists. And while it is true that wall papers are "coming back," they are not the kind that marked the latter part of the Victorian age in England or the Taft period in this country. Nor do they have to be expressly modernistic, though modernism of course has affected all phases of interior decoration.

The general increase in appreciation of things artistic, however, makes it obligatory on makers of wall paper that they shall purvey beauty of design, whether the decoration be antique or modern, Renaissance or something else. The accompanying illustration belongs to the Louis XVI period, and following closely as it does that of Louis

XIV, it embraces many of its features, and therefore comes under the period of the Renaissance.

The design, while an original conception, is the result of a study of some of the interiors in the palace of Versailles. The ornamentation no doubt was originally produced in a relief of plaster, and the daintiness of the design is enhanced by the excellence of its proportions, and on that account it is a style of decoration which will endure.

It is suitable (depending somewhat on the colorings in which it may be produced) either for a lady's boudoir or the most stately drawing room; and while the illustration is printed in monotone the design itself is daintily colored in harmony with the drawing, thereby suggesting a touch of the Italian Renaissance as well.

The designer of this decoration was the celebrated Italian decorative artist, Anthony Paltrinieri, one of the outstanding decorators of the century, who died about a year and a half ago. To him was entrusted the decoration of the Hammerstein Opera House in New York, the Paul Jones Memorial Chapel in Annapolis, Md., and other edifices, including the Cunard Building in New York and a chain of theatres. It was during one of Mr. Paltrinieri's visits to the palace of Versailles that he became particularly in-

terested in this decoration, which was used on the walls of the room said to be the favorite boudoir of Marie Antoinette.

The connection of Anthony Paltrinieri with the Robert Graves Company, New York, extended over a period of forty years and his earliest efforts in their behalf include designs for the World's Fair in 1893.

Washington's China

When George Washington was president-general of the Society of the Cincinnati it gave him a set of china made in France and comprising 2,500 pieces. The set was inherited by the Custis family and eventually passed to General Robert E. Lee. Faced by the Federal advance in 1861 the family packed the china in barrels and hid it in the cellar. The soldiers finding it smashed all but 63 pieces. The Federal Government shamefacedly took these to Washington and placed them in the Smithsonian Institution. President McKinley restored them to Mrs. Lee, and on her death Miss Mary Custis Lee received 41 pieces and Colonel Robert E. Lee 22. Miss Lee lent hers to Battle Abbey, Richmond.

Announcement has just been made that the 41 pieces have been sold to J. F. Otwell and removed by him to Philadelphia.

Mrs. Allen's Lamp Collection

Mrs. Lewis W. Allen of New York has been for 20 years a collector of lamps and she writes of them under the pen name of Maud Rex Allen. Her collection of 300 specimens, formerly shown in the San Francisco Museum of Arts, will be taken to New York and a part of it loaned to the Metropolitan. The Art Institute of Chicago was elated this month when she pronounced two lamps of the Han Dynasty in its collection as the most beautiful she had ever seen.

Will Convert Bellevue Into Museum

Bellevue, an old colonial mansion in Washington, D. C., has been purchased by the National Society of Colonial Dames and will be equipped as a museum of colonial history and supplied with colonial furnishings.

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The News and Opinion of Books on Art

At the Capitol

"Art and Artists of the Capitol of the United States of America" is a title which might cause smiles until one has looked into the book, issued by the government, or has read the review of it by Royal Cortissoz in the New York *Herald Tribune*. The author is Charles E. Fairman, the curator in charge of the works of art in the building, and with what the reviewer calls "affectionate ardor" he has brought together many documents and other facts.

"How many of those who are familiar with the work of Augustus Saint-Gaudens," asks Mr. Cortissoz, "would be prepared to say, off-hand, that he once made a bust of Chester A. Arthur, or that he made a contract with the government to 'do' Chief Justice Taney, in 1876? There is no allusion to either commission in the sculptor's *Reminiscences*, but Mr. Fairman reproduces the 'Arthur' and prints a letter showing clearly enough that the 'Taney' was made. We wish he had illustrated that also. But there is no end to the facts, meet for the consideration of the student and historian, raked together in this stout quarto.

"Early among the numerous excellent illustrations comes the statue of Thomas Jefferson, the first to be placed in the Rotunda. It was fashioned by no less eminent a sculptor than David d'Angers, who also made for the Capitol a bronze bust of Washington and one in marble of Lafayette. Our famous French coadjutor, by the way, was painted at full length by Ary Scheffer in a singularly dignified canvas deposited in the House. This is characteristic of the little-known incidents disclosed by Mr. Fairman."

Charles Bulfinch, as architect, was paid an annual salary of only \$2,500. Two Italian sculptors received \$1,500 a year each.

A Color Blind Artist

Méryon sold his best etchings for two francs each. Recently the same prints fetched from 40,000 to 60,000 francs. He died insane in his forties. More tragic than the life of Poe was the career of this great master of the needle, who is the subject of the latest volume in the "Masters of Modern Art" series, published by Dodd, Mead & Co., New York, at \$2. Loys Delteil is the author.

Méryon, the illegitimate son of an English physician and a French ballet dancer, served in the French navy, then tried to paint, only to discover that he was color blind; then he turned to the needle, "and in his very first plates proved himself an etcher of extraordinary originality and power. He had no use for the precious aspects of the medium; with him etching was simply a means to the realization of his visions, and though he was, at times, completely mad, he succeeded in his lucid moments in producing architectural designs of the highest order. Méryon

was one of those sensitive souls who do not know how to cope with the realities of life. Praise drove him to despair; he refused the assistance of Baudelaire and Gautier; he preferred to isolate himself."

The Artists of the '90's

"The plain truth of the matter, and Mr. Rothenstein sees it, is that most of the artists of the nineties were minor artists, and the minor artist of one generation is very much like the minor artist of another. His distinguishing character is weak artistic digestion, so that he cannot away with 'his own times and circumstances,' as Emerson called them. The minor artist of the nineties could not digest a mechanical civilization, and so he elaborated a squeamish evasion and called it a revolt."

Thus the London *Sunday Times* discusses "The Artists of the 1890's" by John Rothenstein (Routledge, 10s 6d). The critic adds that it is in his essays on individuals that the author makes the best impression: "Whistler, Greaves, Steer, Sickert, Conder, Beardsley, Ricketts and Shannon, Rothenstein and Max, are all sympathetically, though critically, considered, and the general estimates found of them are felt to be just."

A Monograph on "Pop" Hart

The Downtown Gallery, New York, is to begin the publication of a series of monographs on American artists, and the first will be a book on George O. (Pop) Hart, with text by Holger Cahill and typography by S. A. Jacobs. There will be twenty-four full page reproductions of paintings, water colors, drawings and prints. A limited edition will be autographed by the artist and will have as frontispiece an original lithograph which will not appear elsewhere.

"Pictures and Painting"

"Pictures and Painting" by Margaret H. Bulley, an English writer, is published by E. P. Dutton & Co. in their "Simple Guide Series." C. J. Bulliet in the Chicago *Evening Post* commends its breadth of view and recommends it to laymen who "don't know much about painting but know what they like" and are willing to learn more.

"Primitive Art"

While Impressionism and other isms may flourish in highly civilized societies, Expressionism, or other forms of art based on symbolism, cannot, in the opinion of Professor Franz Boas. His book on "Primitive Art" was printed in Oslo, Norway, for a cultural institute there and is published in this country by the Harvard University Press. The chapter on Expressionism is a revision of a bulletin he wrote for the American Museum of Natural History.

He shows how forms which to us are mere patterns have a symbolic meaning for primitives. Animal and plant forms and aspects of nature are expressed by simple shapes. For the symbols to function emotionally they must refer to a "firm and uniform cultural background." The absence of such a background in our complex society leads Prof. Boas to believe that "expressionistic art" based on such a symbology cannot exist among us. As to the origin of the symbology, patterns develop from representation and also shapes sometimes come to be given various symbolic significance.

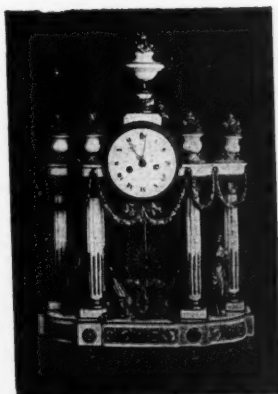
The richest illustrations are furnished by the tribes of the American North Pacific Coast, whose customs, languages and products Prof. Boas has studied in elaborate detail. The New York *Sun* gives much space to a review by Herbert J. Seligman of this handsomely printed volume. "His research laboratory," says the reviewer, "has been the lives and productions of primitive peoples the world over."

Margaret Breuning's Book

Margaret Bruening writes of art for the New York *Evening Post*. In her travels about the art galleries she must have been impressed by the time wasted by many persons in trying to find the most worth-while pictures to see, for she has now written a book entitled "Exploring New York's Art Galleries" (Robert M. McBride & Co., \$2.50). It is praised by reviewers of the *Times* and the *Sun* as not only an excellent guide, but as an entertaining and non-technical introduction to great works of art.

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Gainsborough

London has a great Gainsborough exhibition. Last autumn a bicentenary exhibition was held at Ipswich, but it followed Gainsborough's development and showed his origins, while the present showing at Agnew's, for the benefit of the Art Collections Fund, is made up of his masterpieces. The first was for the student, the last is for the delectation of the connoisseur.

The collection is made up of more than two dozen works lent by England's greatest collectors. The picture to attract the most attention is the unfinished "Diana and Actaeon," one of four lent by the King from the Buckingham Palace collection—a work in which the *Times* critic said the artist reached his "Heaven on earth." It was

bought from the widow by George, Prince of Wales, afterwards George IV. Among the portraits the critics singled out "Margaret and Mary Gainsborough," in which the master lovingly delineated his two beautiful daughters.

"It is no uncommon thing in England to hear Gainsborough mentioned as the greatest painter we have ever possessed," wrote Frank Rutter; "on the Continent, however, Hogarth and Constable are generally considered to have greater qualities. This difference of opinion may be due to our knowing Gainsborough's work better than our friends across the Channel, but it is also due to foreign opinion being more exacting in the matter of draughtsmanship and less carried away by those qualities of grace and charm which Gainsborough undoubtedly possessed."

Kokoshka in London

Oskar Kokoshka's paintings were exhibited at the Leicester Galleries in London, the Austrian ambassador officiating. They included several London subjects painted two years ago but never before shown.

"The artist is described as an Expressionist," said the *Times*, "but that need alarm nobody, for in his case it does not seem to mean more than that he paints in an expressive rather than a descriptive manner, with the free handling of form and heightening of color that the word implies. His defect in our eyes is that he uses rather too many colors for the comparatively realistic representation on which his pictures are based. Otherwise he is a very stimulating artist, obviously a 'painter' in the special sense of the word, executing his pictures in terms of free 'calligraphic' brushwork and loosely related values of color."

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A "Co-operative"

What is declared to be the first co-operative art gallery, and the first in America devoted exclusively to showing objects designed for practical use in homes and businesses, has been founded by fourteen leading American designers, who have incorporated in the "American Designers' Gallery." They will open with a large exhibition early in October, in the Chase National Bank Building, 145 West 57th street, New York. Edgar A. Levy has provided financial backing.

The member artists are architects, or designers of interiors, furniture, textiles, pottery or other objects. They include Donald Desky, Wolfgang Hoffman, Raymond Hood, Ely Kahn, Ilonka Karasz, Robert Locher, Henry Varnum Poor, Ruth Reeves, Winold Reiss, Herman Rosse; Martha Ryther, Mrs. Lee Simonson, Joseph Urban and Ralph T. Walker. The operation and management of the gallery will be entirely in the hands of the artist members, with an executive committee of five and Mrs. Z. C. Brandt acting as manager.

The gallery will hold three exhibitions during the year, in October, January and March, each to comprise twelve complete rooms, decorated in the modern style. There will also be a large main gallery and several alcoves for special exhibitions, which will be changed frequently to allow the showing of the work of American designers in all decorative fields.

"The American Designers' Gallery will fulfill the need for a permanent center which will serve artists and public alike," Herman Rosse said. "Temporary exhibitions of modern applied art such as have been held in New York during the past few years have aroused a great deal of interest, but their value has been limited because they were transitory. The excellent work that is being done by American designers is largely unknown to the general public because it is scattered through private homes and various galleries. In several European countries, permanent galleries of applied art have long been successfully operated, and in some cases exhibitions have been supported by state endowments.

"We hope to work very closely with various manufacturers. The gallery will be in a position to serve as a research bureau in design—a kind of test ground of contemporary art. At present, the large manufacturer can only guess whether or not the so-called 'modernistic' designs will take hold of public favor. Our permanent exhibitions will determine, for both the designer and the manufacturer, what designs are best adapted for large production, and will therefore exercise a considerable influence on American decorative art as a whole.

"The members uphold the principle of the recognition of the designer's name on manufactured articles, and the payment of royalties on his design wherever possible. This is most important for the development of American artists, who are too often swallowed up in the anonymity of our great manufacturing concerns. One of the reasons for the pre-eminence of European artists, is that the individual designer receives credit for his design and is encouraged and stimulated thereby."

New Conception of Washington

This fall there will be dedicated at Morristown, N. J., an equestrian statue of George Washington by Frederick G. R. Roth, which is said to be a departure from the conventional portrayals. The statue,

which will occupy a site opposite the historic Washington headquarters, represents the General in a meditative mood, to illustrate the phase of the campaign around Morristown.

New Buckner Gift

Samuel O. Buckner, for many years president of the Milwaukee Art Institute, and who has given that institution a splendid collection of American paintings, has just

presented a group of twenty canvases by American and European artists to the City Club of Milwaukee. Mr. Buckner will soon leave Milwaukee to reside in New York.

The artists represented in the group are F. A. Bicknell, Warren Davis, Franklin DeHaven, Leon Dabo, Charles P. Gruppe, Richard Lorenz, Oscar Miller, William Silva, C. A. Slade, F. J. Spicuzza, H. Stoltenberg, George A. Traver, Harvey Young, C. Tredupp, F. Tattgrain, and Pinchart.



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Auctions

Since the last issue of *THE ART DIGEST* some interesting auctions have been held in Europe. The Dr. Soubies collection of modern paintings sold at the Hotel Drouot, in Paris, by the auctioneer Lair-Dubreuil, brought approximately \$125,000, the highest price being \$15,000 for Cézanne's "Le jeune homme au petit chapeau." Twenty-three works by Matisse brought approximately \$29,000, "Le robe jaune" topping the list with a little less than \$9,200.

Also at the Hotel Drouot, at the dispersal of the Mme. Brasseur collection, a small canvas by Greuze, "L'enfant blond," brought \$16,000.

At Amsterdam, at the sale of the Spiridon collection of Rome, the well known "Leda," which some experts say is by Leonardo da Vinci and which others attribute to one of his followers, brought, not quite \$100,000.

In London a sensation was caused by the fact that a group portrait of the Colmore family by John Zoffany, 39 by 50 inches, was sold at Sotheby's to the Knoedler Galleries for nearly \$20,000, with the Savile Gallery as the underbidder. The previous record for a Zoffany was \$9,000.

At Christie's in London an Elizabethan silver-gilt salt cellar, made in 1589, a part of the Dunraven heirlooms, brought \$9,750, the buyer being S. J. Phillips.

A miracle happened at Sotheby's when

Sir Joseph Duveen was outbid by an English collector who paid \$135,000 for eleven German sixteenth century windows.

Sees End of "Crazy Notions"

Max Liebermann, dean of German artists and octogenarian president of the Prussian Academy, predicts the end of "crazy notions" in art, according to the *Associated Press*. "We are leaving the diseases of the period immediately following the world war behind us," he is quoted as saying. "There is a general return to rationality. I have just spent many hours looking over the work offered for the annual exhibition of the Academy, and find that crazy notions are no longer preponderant."



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Woman Question

Wayman Adams, painting portraits in New Orleans, gave out an interview that was so startling the *Associated Press* carried it. On the subject of women in art he said:

"There has been a small handful of women painters in the world's history, but in all the history of painting, wherever you find really distinctive work done by a woman it is so rare that it merely proves the case that all the really great paintings in the world have been done by men."

He asserted that art "needs to undergo a thorough process of de-bunking. All this rot about the gay, carefree bohemian life is the most abject bunk in the world. A painter who is worth his salt is working harder than a cornfield laborer under the eye of his boss, and when he isn't working he is worrying."

Compton Mackenzie, in the July number of *Vanity Fair*, takes a more hopeful view of woman in art. The English writer says that while he does not expect to see a great woman artist himself, he sees no reason why they should not develop in the coming cen-

turies. He asserts that the achievement of women in musical composition is negligible and that there has been "only one supremely great female poet and that was Sappho."

He declares it as his belief that "the first great women artists will be painters, because sculpture and painting seem to be the first of the arts to develop in a new culture."

A California Competition

California artists have been invited to take part in a competitive figure composition exhibition to be held at the Bohemian Club, San Francisco, Sept. 8-15. Two prizes, for \$750 and \$250, have been provided by Senator James D. Phelan. Details can be had by addressing the club.



"Copper Can," by Jacob Dooyeward. Sold at the International Carnegie Exhibition of 1927.

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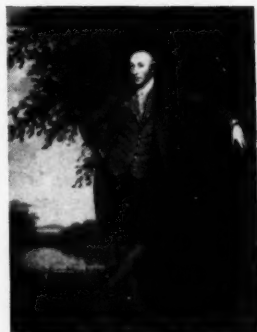
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Williamsburg

A whole town preserved and restored as a Colonial antique! That is what, practically, is going to be done at Williamsburg, Va., with the \$5,000,000 provided by John D. Rockefeller, Jr. The town is to become a Revolutionary relic, much as Carcassone, in France, has become a monument of the Middle Ages.

"The town is a most charming historic relic," comments the *Nation*, "now marred in spots by cheap garages and candy shops, but with many beautiful specimens of eighteenth-century architecture, including the Bruton Parish Church—the oldest church in America. No fewer than forty buildings still standing were there when the Declaration of Independence was signed. To them are now to be added reproductions of the old governor's palace, the first American theatre, and the House of Burgesses in which Patrick Henry in 1765 made his great speech demanding liberty or death. All of the reconstruction is to be under the direction of the Rev. W. A. R. Goodwin, whose organization, Colonial Williamsburg, Inc., thanks to Mr. Rockefeller, now holds legal title to every public building, every public square, and practically every business build-

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"Dr. Goodwin has been fortunate enough to find a map drawn by a French officer on General Lafayette's staff, showing the location of every house and street at the time that he was quartered there. At the head of the wide Duke of Gloucester Street, which is Williamsburg, stands William and Mary College, whose first building, designed by Christopher Wren himself, is being restored. It, together with other old buildings now lost, was occupied by British, American, and French troops during the Revolution and by Confederates and Federals during the Civil War. The old town itself, established in 1632, was the capital of Virginia until 1779.

"When Dr. Goodwin and Mr. Rockefeller have completed their work, we shall have a town to which Americans by the hundred thousand will go as on a holy pilgrimage. It will be an historical and architectural treat without parallel in America."

Minneapolis Offers Prizes

The Minneapolis Institute of Arts has announced that, through the generosity of an anonymous donor, it will offer \$1,000 in awards to the artists of St. Paul and Minneapolis at the thirteenth annual exhibition, which will be held from Sept. 29 to Oct. 29. There will be five divisions—oils, water colors, sculptures, prints and drawings.

\$2,000,000 Fund Completed

Since the last number of *THE ART DIGEST* appeared, the \$2,000,000 building fund for the Museum of the City of New York has been completed by two additional donations of \$200,000 each from John D. Rockefeller, Jr., and James Speyer.

"G. K. C." Makes a Witticism

"Art, like morality, consists in drawing the line somewhere."

—G. K. Chesterton.

European Art Dealers

A State Gallery

As a climax to the second annual exhibition held at Springfield by the Illinois Academy of Fine Art a permanent state art gallery was dedicated and Illinois is now the only state that has a museum officially devoted to the works of its own artists. The state has provided \$5,000 for the purchase of paintings and sculpture which will be added to the purchase prize works already resulting from the exhibition.

The purchase prizes were awarded as follows: "Cast of Lincoln," by Lorado Taft; "Blossom Time," by Joseph Birren; "Flowery Bank," by Marie Blanke; "Lief Ericson Discovering America," by Karl Ouren; "Windy Day," by Emile Grumieaux; "Mount Shasta," by Carl Hoerman; "Masque of Dionysos," a bronze by Oskar J. W. Hansen; a group of etchings by Beatrice Levy, Eugenie Glaman and Walter Yeomans, and a wood block by Helen West Heller.

Provincetown Gayety

The Beachcombers, Provincetown's club of men painters, authors, actors and musicians, is going to try to lift the clubhouse mortgage by means of a "Japanese auction" the third week in August. Each artist member will contribute one or two works, and on a slip of paper, tacked alongside, the bids will be marked down as they ascend. Some famous names in American art will be on the wall. "Here is a fine chance," says Gerrit A. Beneker, the club's skipper, "to obtain a good picture at a small price." He will describe pictures and receive bids by mail.

The Beachcombers' costume ball will be held Aug. 31 and will be preceded by the costume ball of the Provincetown Art Association on Aug. 17.

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Japanese Salon

It is not generally known that Paris has become a center of modern Japanese art. So many painters from Nippon are working there that they organized "Le Salon des Artistes Japonais" in the galleries of René Zivy. It was opened by the Japanese ambassador. Fifty artists showed 150 canvases. Maxim Kaplan, writing in the Chicago *Evening Post*, observed that the influence of modern French masters was most noticeable in the show. The mere titles, for instance, "La Porte de Cézanne," "La Maison de Renoir" and "La Maison de Matisse," are sufficient proof of the deep reverence some of the most outstanding Japanese moderns

European Art Dealers

are displaying toward their beloved masters. However, the critic found that the Japanese flavor and the oriental subject predominated.

Another Japanese exhibition was an important one-man show by Foujita at the Galerie d'Art Contemporain, with a catalogue containing more than a dozen reproductions.

The Artist's Due

In reviewing an exhibition of paintings by Arthur L. Bairnsfather and his pupils at Birmingham, Ala., the *News* tells a story of the artist's experience in painting the blast furnaces, melting pots, etc., of the steel mills, for which he has developed a

European Art Dealers

flair since he took up his residence in the southern city.

Many negroes are employed in the furnaces and one of them had been observing the "artist feller" paint a glowing canvas. "Dat sho' is fine, boss," he said. "I can jes feel de heat fum dat meltin' pot. You'll get a lot of money fo' dat, won't you, boss?" After receiving a casual, "Well, maybe so," he blurted, "Boss, I'll bet you'll get \$25 fo' dat!"

Bairnsfather declares he has found a sympathetic audience in Birmingham, and all the material in the gray, smoky industrial city that an artist could want.

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"Artist Must Rule"

That the Chicago world's fair of 1833 is going to stimulate much thought and much controversy on the subject of art is indicated by the fact that the eastern newspapers already have begun writing editorials about it, five years in advance.

"When the Chicago fair comes to fulfillment," says the *New York Times*, "let us hope that our American showing of industrial art will take in a wide variety of applications and show in addition to already outworn novelties a strong foundation built upon our American origins in art. This pious wish would not impose upon our young artists crass following of early American interiors and furnishings. Even in Colonial days, as Mr. Halsey has proved in his history of the homes of our ancestors, the Americans developed a style of their own and departed increasingly from the accepted models predominating in the country from which they came. Not only the simplicity and good workmanship of the early arts of the house, but this spirit of independence is what we may hope for and expect in the later Americans, whose effort to uphold it will be much more taxing from the multitude of influences now reaching our still new country from all parts of the old.

"The fact, however, that these influences are amazingly standardized, even in the first flush of their loudly acclaimed youth, is all in our favor. Such a style shows us clearly what we have to avoid. . . .

"If we are to make the most of our fresh

adventure in creating an art for industry, we must keep the affair as much as possible in the hands of artists accustomed to consider art first, the machine second. Although we may call our time a machine age, the age is not a machine, and our race retains its human attributes. Our conspicuous virtue in such industrial design as we already have produced is that freedom of movement through color and form which a mechanical tool, however highly evolved, can suggest only in obedience to a clear esthetic intention. The artist, not the period or style, must rule in American art."

Three Museums Acquire McFees

Three paintings by Henry Lee McFee were acquired last season by American museums, according to the *New York Herald Tribune*. The Albright Art Gallery of Buffalo bought "A Man in a Silk Hat," which is a self portrait of the artist, with striking black beard and looking very Parisian, a work having "contrasting lights and darks which give poignant expression to the face." The Detroit Museum acquired "Flowers in a Glass Vase," and a western museum which has not yet announced its purchase has obtained a "Still Life."

Plan Museum for Porto Rico

The University of Porto Rico is seeking \$50,000 to complete a \$75,000 fund for the erection of a museum. The university has an attendance of 1,200, and an income of \$600,000 a year.

Chinese Exhibition

American art lovers for the first time have a chance to see the collection of Chinese paintings formed by the late Charles H. Ludington, which has been placed on view until Sept. 3 in Philadelphia's new museum. The group affords a complete survey of this important branch of art, being rich in ancient landscapes, portraits and bird-and-flower pictures and extending from the early Sung period down to the later dynasties. It includes the portrait of an Arhat, which has been reproduced often and which ranks as high as any Holbein or Titian.

Besides the Chinese paintings, the Ludington collection contains notable Korean examples, and there are Chinese, Khmer and Siamese sculptures in stone, bronze, pottery and wood.

Degas Bronzes Sold

Some time ago the Ferargil Galleries in New York acquired the first complete set of Degas bronzes sent by its publisher to America. It consisted of 72 pieces—mettlesome horses, agile-gestured women, etc.—which the artist had done in wax as studies for drawings, but which the publisher had translated into bronze so feelingly that they made a sensation when shown.

Now there are only eight of the 72 left, the others having passed into American collections. The latest purchaser is Frank Crowninshield, editor of *Vanity Fair*, who has become the possessor of four.

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A Review of the Field in Art Education

Modern Methods

"The cult of modernism, bent on giving this machine age of ours its appropriate zigzags and angles, finds the school of the Art Institute fully equipped and preparing most efficiently to handle the situation," writes Marguerite B. Williams, critic of the *Chicago Daily News*. She says that "a revolution in teaching methods which has taken place in the last year has been all-embracing and effective."

"In so far as the new ideas hinge on a desire to prepare more students to enter decorative art, instead of leading them on to be painters (the great majority of whom are doomed to end in advertising and magazine covers), they are above reproach. But in so far as these improved methods impose an arbitrary standard, they are to be looked on with suspicion as crushing out some form of individual expression. In other words, there is always the danger of confusing modernity with originality."

"Briefly this new point of attack might be said to be architectural. It calls for a structural way of considering things, whether they be stage sets, sculptural decorations for the rafters of a ceiling, or adornments of the cubistic order for the printed page. The students start with a logical consideration of materials, surfaces and proportions and make their designs to conform to the function and place that the decoration is to have in a room, building or what not. And the resultant simplicity makes it easier for the design to be executed in the factory or workshop."

"This method of approach is quite different from the old-time idea of mere elaborate surface enrichment, which, though it ostensibly went to nature, as a matter of fact was too often based on ancient conventional floral and historic ornament gotten second-handed out of books. Now it is expected that the student will really go to nature when he feels the need of it."

"The art school, according to Mr. Reynolds, the assistant dean, sets much on the freshness of the new point of view, and what I saw of the school exhibition indeed bears out this contention. Particularly is this the case with those radio-cabinet and bed designs, and gay bold patterns for fabrics and wall papers done in the design department directed by Alfonso Iannelli, who has had so much to do with the working out of these new ideas."

"The art school also makes much of its closer contacts with the art industries and the chances these are going to provide for the student to learn to make his living out of his art. Already under Emil Zettler's direction, students of the sculpture department are engaging in architectural modeling at the terra cotta factories and plans are now being made for a class in stone cutting next season. Arrangements have already been made for students to devote their time between theoretical work in the school and practical work in the shops, in interior decoration, the making of lighting fixtures and the printing arts."

THE ART DIGEST will be glad to have news of the autumn plans of art schools.

Expansion at Dayton

An additional year of instruction, making four in all, will be offered to adult students at the Dayton Art Institute school, beginning with next autumn. The school will move into the commodious quarters provided by the new art building being erected by Mrs. Harrie G. Carnell.

Besides 341 children and adults registered for day, night, and Saturday work and for lecture courses during the past year, 126 audiences were provided with lectures, talks or demonstrations under Art Institute auspices. Theodore Hanford Pond, director of the Institute, gave 106 of these. His list of illustrated talks to be available next year to club audiences includes six on household art, twelve on various phases of art appreciation and eight on such special topics as "The Art Institute and the Community." One of these is a Christmas-time talk on "The Madonna and Child in Art."

Next season's faculty list includes E. R. Burroughs, Chester Nicodemus, Walter W. Pfeiffer and John M. King, with L. D. Sauer handling night classes in commercial art, and Martha K. Schauer in charge of the children's Saturday morning classes.

American Art Schools

Texas Artists' Camp

The Texas Artists' Association is holding its annual camp at Christoval. Will Stevens, instructor in oil painting at Newcomb College, is director of landscape painting; Adele Brunet, recently of New York, is instructor of still life and portrait; and Xavier Gonzales, of the San Antonio School of Art, is instructor in outdoor sketching, figure drawing, and composition. Fifty students are registered in the various classes. Picnics, hiking, and swimming furnish relaxation.

The officers of the camp are: President, Sam Crowther, San Angelo; first vice-president, Mrs. W. R. Roberts, Brownwood; second vice-president, Mrs. H. P. Brelsford, Eastland; corresponding secretary, Mrs. J. R. Kendall, San Angelo; recording secretary, Mrs. Logan Mewhinney, Holland; treasurer, Miss Pessiejo Eckford, Dallas.

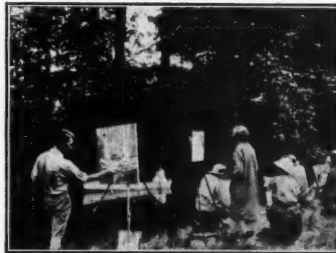
World's Fair Poster Competition

Five prizes ranging from \$1,500 down to \$100 are offered for posters announcing the Chicago World's Fair for 1933. The competition is being held under the auspices of the Chicago Art Institute, from which specifications may be obtained on request.

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A New Spirit

"Perhaps the most significant movement in American art during this last decade is the growth of the modern spirit in the art schools," wrote Arthur Millier, art critic of the *Los Angeles Times*, not long ago. "While gray-bearded academicians have been busy 'exposing' modern art in the Sunday supplements, the schools, because they belong to youth, have been steadily developing a genuine modern art."

"The gray beards, the educated, do not know what all this 'modern' ferment is about, but youth is modern, cannot be anything else but modern as long as it is healthy and alive, and so it is no surprise to the observant to find in the present exhibition of the Otis Art Institute at the Los Angeles Museum, and the recent exhibit by students of the Chouinard School of Art, an astonishingly strong showing in those classes devoted to imaginative design, abstract design, and applied design."

"The manufacturers of the country are discovering that youth understands the new day. They are passing up the veteran designers who work in the spirit of the nineteenth century and appealing straight to the country's art students for designs which may be commercially applied to textiles, floor coverings and other decorated furnishings. California is singularly successful in these competitions. Students from both these schools have won firsts in recent national competitions."

"The direction of the young mind of today is easily seen. There is little interest in pictures as such. Youth is interested in putting its ideas into patterns of form and color, in organizing the elements of experience into beautiful design. The shows, in consequence, are far beyond the comprehension of those who only look backward. The amazing liberation of designing power brought about by new methods of teaching will seem to some only license."

"But this is simply a new order. What embattled artists have struggled for so painfully is coming easily to the young student and it is quite possible to see outlined in these exhibits the characteristic design of the twentieth century, the century that belongs to America alone."

"These youngsters play with colored forms with the free virtuosity of a jazz-band player. Like him they have discovered the freedom possible within a fixed rhythm. . . . It is perfectly plain from these exhibits that the twentieth century is really finding itself through its art students."

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A School's Growth

The Art Academy of Cincinnati, one of the oldest art schools in America, has issued its 1928 catalogue. It starts with an historical sketch which is interesting to the art world because it is typical of the founding and growth of similar institutions throughout the country.

The academy started as the "McMicken School of Design" in 1869, under a bequest from Charles McMicken. It received the support of Joseph Longworth, and in 1884 was placed in charge of the Cincinnati Museum Association at the same time that Nicholas Longworth, fulfilling his father's intention, endowed it with \$371,631, the name being changed to the Art School of Cincinnati. A building was constructed in 1887 through funds provided by David Sinton and the bequest of Reuben R. Springer, and the word "School" in the title was changed to "Academy." Its endowment funds, from various sources, now total \$490,586, the income of which is available for maintenance.

The Academy building is situated on a hill-top in Eden Park, near the Cincinnati Art Museum, 350 feet above the Ohio River. Its equipment includes the museum's collections and its 7,500-volume art library.

J. H. Gest, director of the museum, is likewise director of the academy. The staff is composed of Clement J. Barnhorn, Herman H. Wessel, John E. Weis, Frank H. Myers, William H. Fry, Henrietta Wilson, Kate Reno Miller, Charles W. L. Schlapp, William Wiessler, Jr., Jack Osborne Fawcett, Helen Bronson, W. E. Hentschel, Anna Riis, Cherry Greve and Elizabeth Kellogg.

Stebbins Exhibits in Paris

Roland Stewart Stebbins, of the faculty of the University of Wisconsin, took a long leave of absence and made a painting tour of France, Italy, Northern Africa and Spain. A selection of his new canvases has just been on view at the galleries of Bernheim-Jeune, in Paris. After an exhibition in England they will be shown in the autumn at Grace Horne's, in Boston. The artist will resume his work as professor of painting at Madison in September.

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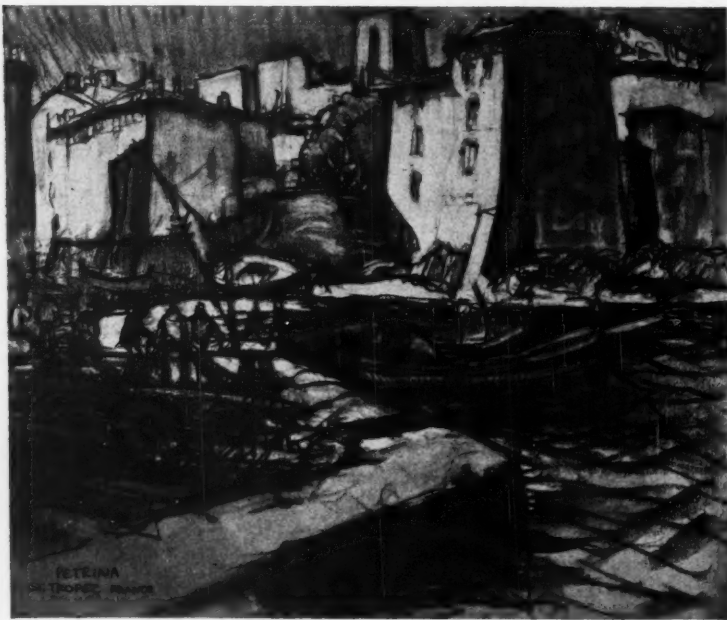
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American Paints Towns of Southern France



"St. Tropez," by Giovanni Petrina.

An American painter whose work attracted much attention at the salon of the Société Nationale this year is Giovanni Petrina. A regular contributor to the French exhibitions, this artist has devoted the last two years to depicting the towns of southern France. Drawings by him were recently

used by the Century Company to illustrate "Ports of France" and "The Trail of the Troubadours." The well balanced composition herewith reproduced is typical of Mr. Petrina's style. It represents a picturesque corner of the old port of St. Tropez, which is a favorite resort of French painters of today.

Marie Collot at 17

It was not without astonishment that frequenters of the Hotel Drouot in Paris recently saw a bust of a man in plaster, for which the experts had demanded \$60, bid up to \$800. It was signed "Marie Collot" and was dated 1765. For a plaster the price was high, but it was by a great artist whose works are rare, particularly those bearing a date prior to 1766.

Marie Collot was born in Paris in 1748 and was scarcely 16 when, in 1764, she entered the studio of the celebrated Falconet and became one of his most able assistants. She accompanied her master to St. Petersburg in 1766 and helped him execute the statue of Peter the Great, of which she made the head. Later she made busts of Catherine and of the grand duke, who became Tsar Paul I. In 1777 she married a son of Falconet.

Atlantic City Gallery

Atlantic City at last has a first class art gallery for the sale of pictures. It is under the proprietorship of Sigmund Ojserkis, banker and publisher. The establishment, occupying a new building on the boardwalk, offers both old masters and modern American paintings.

One hundred American works were bought for stock from the Grand Central Art Galleries in New York, and a large group of old masters from various New York dealers. Mr. Ojserkis is a successful business man, and has been one of the promoters of Atlantic City.

1,220 Prints Sold in Season

It is announced that out of 4,576 prints exhibited in the last season at the Print Club in Philadelphia, 1224 by 238 artists were sold to 355 buyers.

A Myriad Easels

[Continued from page 1]

reminders of the adventures and tragedies of the first settlers.

But art schools are the life of the place. Wharves, streets and hollyhock gardens are massed with easels and smocks of all colors. Somebody some day will paint a picture of easels and smocks.

Besides the Provincetown School of Art, there are several others, including the "Cape Cod School" run by Charles W. Hawthorne, who is the dean of the instructors; George Elmer Browne's "West End School," the Webster Art School, modern and colorful, and the college extension course in advanced modern art given by Prof. Martin of Columbia University. Besides, many of the painters who pass their summers there give private instruction and criticism.

Twenty Sales at Springville

At the seventh annual exhibition of American art at Springville, Utah, that remarkable national exhibition sponsored by the students of a high school, more than 20 sales were made. The 1828 purchase prizes for the high school collection were F. C. Frieske's "Breakfast Time" and Birger Sandzen's "Moonrise in the Canyon."

Harshe Heads Museum Directors

Robert B. Harshe, director of the Art Institute of Chicago, was elected president of the Association of Art Museum Directors and the association agreed to meet in Chicago in 1933, during the world's fair.



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X-Ray Is Pitiless

According to P. G. Konody, noted English critic, writing in the *New York Times*, the X-ray system of investigating old masters is so pitiless and so destructive of the pedigrees of famous pictures that the owners of such works are afraid to let their treasures pass under its scrutiny.

"Even museum directors," he says, "hesitate to submit their precious charges to the test. The director of the Louvre, for instance, has definitely refused to allow any of the pictures in his charge to be radiographed. Nor is it at present easy to obtain reliable information about the use of radiography for pictures. There are very few specialists, and these few are apt to wrap their doings in a veil of secrecy."

But Mr. Konody got admission to the workshop of Kennedy North, who calls himself a "re-restorer" of pictures rather than a "restorer," because most of his work consists in putting into their pristine condition paintings that have been repainted or "over-restored." The X-ray is of great service to Mr. North because modern synthetic pigments are not recorded by it, while the minerals and earths of the old masters react most positively.

He showed Mr. Konody his X-ray apparatus. "This," he said, "is my inner eye. It discloses to me the deep-seated causes of the diseases of pictures. Here is a painting of a lady, living about the time of Queen Elizabeth. She is attractive and of lovely color. Her dress and fal-de-lals are exquisitely painted. But her expression is not that of the period. The manner of painting is later. What then is underneath?"

"A radiograph was put into the viewing machine," wrote Mr. Konody. "I observed the worm holes, the filling in of holes with white lead underneath the surface of the paint. I saw that the black bow of narrow ribbon at the left ear of the lady in the picture was not in the film. But most interesting of all was the ease with which it was possible to trace the features of a lady of the period of that dress, features appearing underneath those of the lady as portrayed on the surface of the panel. One eye had two high lights. The hair instead of being merely a fuzzy brush was finely drawn."

Arthur Wesley Dow Association

The Arthur Wesley Dow Association, which now is national in its scope and publishes a journal of aesthetics called *Dark and Light*, had its inception among the art teachers at the southern branch of the University of California at Los Angeles, many of whom had studied under Prof. Dow at Columbia University. The parent body is now

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holding its annual exhibition of crafts at the Los Angeles Museum, which is marked, according to the *Times*, "by the clarity of conception and harmony of arrangement that we associate with the name of the man who found so much to admire and study in Japanese art."

Another Vermeer Is Coming

Another Vermeer is coming to America. "The New Testament," owned by Dr. Bredius and which has been loaned since 1899 to the Mauritzhuis, The Hague, has been purchased by the F. Kellinberger Galleries of New York. It is one of the largest of the forty odd Vermeers in existence, being 45 by 35 inches. A woman sits at a table on which are an open book, a chalice and a crucifix. A crystal ball, hanging from the beamed ceiling, reflects brilliant lights.

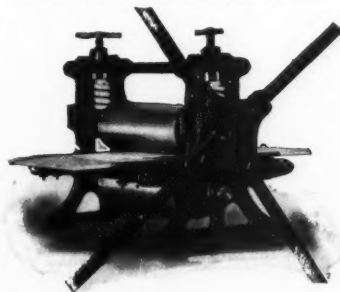
A City Museum for Chicago

In Chicago, on North Michigan avenue, with a landscape setting, is a water tower built during the Civil War, whose architecture is striking. It is now proposed by various civic bodies to convert it into a museum having the scope of New York's city museum, for which a \$2,000,000 structure is to be erected.

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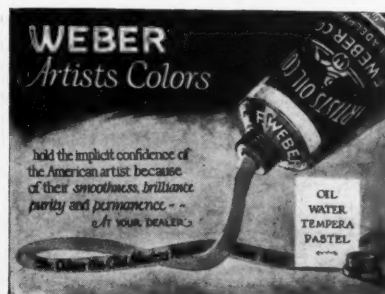
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Roerich

A 24-story building, terraced back after the fifteenth floor and finished with a tower, will be erected at Riverside Drive and 103d street, New York, to house the three allied art institutions, the Master Institute of United Arts, the Roerich Museum and Corona Mundi, International Art Center, as well as to provide studios and apartments for artists, musicians and writers. It will be known as the Master Building.

Nicholas Roerich, Slavic painter, who came to America several years ago, and whose art and activities have had prominent space in the newspapers ever since, is the spiritual source of the three institutions above named, and which have received support from the powerful and wealthy friends he has made. The Roerich Museum is devoted to his works, and contains 750 of them. Corona Mundi has for its aim the international promotion of art appreciation, and holds exhibitions and seeks to further the sale of works of art. The Master Institute is a school so wide in its scope that it takes in all the fine arts, including music and dancing, as well as painting, sculpture and crafts.

Early in the spring the newspapers devoted much space to the adventures of the Roerich expedition to Tibet.

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The Great Calendar of American Exhibitions

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La Jolla, Cal.
LA JOLLA ART ASSOCIATION—
August—Summer sketch sales by members.

Los Angeles, Cal.
LOS ANGELES MUSEUM—
July—Paintings by Gerald Cassidy.
AINSLIE GALLERIES—
July—Paintings by Walter Thompson.
August—Contemporary Californians.
BILTMORE SALON—
July 1-Aug. 1—American and European paintings.
STENDALL GALLERIES—
July 21-Aug. 7—Landscapes, George Demont Otis.
August—Group of American masters.

Pasadena, Cal.
PASADENA ART INSTITUTE—
July—Sept.—Pasadena Society; Aaron Kilpatrick; DeWolf and Brown—collections of prints (Gallery closed during August).
GRACE NICHOLSON GALLERIES—
July—American Indian baskets and blankets; paintings of old pueblos by Indians.

San Diego, Cal.
FINE ARTS GALLERY—
June 1-Aug. 31—Third annual exhibition of southern California artists.

San Francisco, Cal.
CAL. PALACE OF LEGION OF HONOR—
July 20-Aug. 31—Paintings, F. Luis Mora; Modern American Art.
EAST-WEST GALLERY OF FINE ARTS—
July 22-Aug. 10—Water colors, prints, drawings, by Wah Ming Chang.
PAUL ELDER & CO.—
July 2-28—Lithographs, wood blocks, etchings by C. A. Seward.
S. & G. GUMP'S GALLERY—
July—Etchings by Max Pollak; general exhibition of paintings.

Santa Barbara, Cal.
ART LEAGUE OF SANTA BARBARA—
July 2-28—Members exhibit.
July 30-Aug. 11—Alexander Harmer Memorial.
Aug. 13-25—Julian E. Itter.

Denver, Col.
DENVER ART MUSEUM—
July 18-Aug. 8—Medieval architecture in brick.
Aug.—Paintings by Gerald Cassidy.

Lyme, Conn.
LYME ART ASSOCIATION—
July 28-Sept. 9—Twenty-seventh annual exhibition of the Lyme Art Association.

Lime Rock, Conn.
ART GALLERY—
To Aug. 15—Second annual exhibition Lime Rock Art Association.

Mystic, Conn.
BROADWAY SCHOOL—
Aug. 1-22—Third annual exhibition, Mystic Society of Artists.

Washington, D. C.
CORCORAN GALLERY OF ART—
May 12-Sept. 30—Exhibition of work by Washington artists.
Oct. 28-Dec. 9—Eleventh Biennial Exhibition of Contemporary American Oil Paintings.

Chicago, Ill.
ART INSTITUTE OF CHICAGO—
To July 31—Prints by Goya and Durer.
To Sept. 1—Four centuries of etching and engravings; loan collection of modern East Indian paintings; 65 water colors by contemporary artists.
CHICAGO GALLERIES ASSN—
July-Aug.—Group exhibition.

Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—
To Sept. 1—Paintings by Bavarian artists; recent American prints; Chinese and Japanese exhibition.

Bar Harbor, Me.
JESUP MEMORIAL LIBRARY—
To Aug. 1—Paintings and prints by Frederick K. Detfiller.

Baltimore, Md.
BALTIMORE MUSEUM—
July—Modern textiles; paintings by Joseph Birren.
PURNELL ART GALLERIES—
June-Aug.—Contemporary etchings, with frequent change of exhibits.

Boston, Mass.
MUSEUM OF FINE ARTS—
Summer—Warren collection of Greek gems; exhibitions of Durer and Goya prints; contemporary British art.
CASSON GALLERIES—
Summer—Paintings by American artists; 18th century English portraits.
DOLL & RICHARDS—
Summer—Miscellaneous exhibitions to October.
GOODSPEED'S BOOKSHOP—
Summer—Portraits of legal celebrities; original etchings at small prices.
ROBERT C. VOSE GALLERIES—
June-Sept. 1—Summer exhibition of paintings and etchings.

Concord, Mass.
CONCORD ART ASSOCIATION—
May 15-Aug. 1—Small paintings and sculpture by American artists.

Hingham Center, Mass.
THE PRINT CORNER—
June 15-Aug. 1—Recent prints by 25 selected artists, first of a series of annual reviews.
Aug. 10-Sept. 15—Etchings of the Southwest by George Elbert Burr and Roi Partridge.

Detroit, Mich.
DETROIT INSTITUTE OF ARTS—
June and July—European sculpture.

Grand Rapids, Mich.
GRAND RAPIDS ART GALLERY—
July-Aug.—Paintings, Mathias J. Alten.
June-Sept.—Briggs collection.

Laurel, Miss.
LAUREN ROGERS LIBRARY—
Aug.—Circuit exhibition, Southern States Art League.

Kansas City, Mo.
FINDLAY ART GALLERIES—
Indefinite—Paintings and etchings by foreign and American artists.

Saint Louis, Mo.
CITY ART MUSEUM—
July—Danish National exhibition.
NEWHOUSE GALLERIES—
Summer—Exhibition of American landscapes and figure paintings.
MAX SAFFRON ART GALLERIES—
Indefinite—American and foreign paintings.

Montclair, N. J.
MONTCLAIR MUSEUM—
June 2-24—Water colors of garden scenes, Mary Elwes.

Newark, N. J.
NEWARK MUSEUM—
Indefinite—Primitive African art.
Indefinite—Exhibit of articles costing not more than ten cents.
CANTEUR ART GALLERIES—
Summer—Paintings and prints by American artists.

Santa Fe, N. M.
MUSEUM OF NEW MEXICO—
July—Paintings, E. L. Blumenschein.
Aug.—Paintings and sculpture by Eugenie Shonnard.

Brooklyn, N. Y.
BROOKLYN MUSEUM—
June 2-Oct. 1—Summer exhibition of paintings, sculpture and drawings by 16 European and American artists.

Buffalo, N. Y.
ALBRIGHT ART GALLERY—
Summer—French art of the 19th and 20th centuries loaned by Durand-Ruel Galleries and A. C. Goodyear.

New York, N. Y.
METROPOLITAN MUSEUM—
To Sept. 16—Loan exhibition of French Gothic tapestries.
August and Sept.—Egyptian accessions, mainly from excavation of 1925-27; prints by Durer; 19th century costumes, accessories and fabrics; Japanese prints.

AINSLIE GALLERIES—
Summer—Early American portraits; old and modern paintings.

ART CENTER—
Aug.—Sculpture, Ivan Mestovic; memorial exhibition of paintings by George A. Traver.
To Sept. 10—Stained glass windows by Christel Kuball; art reference material for teachers, under auspices of Art Extension Society.

ANN AUDIGIER'S GALLERY—
Summer—Early American paintings; native art objects.

BABCOCK GALLERIES—
Summer—Selected work by American painters and etchers.

DE HAWKE GALLERIES—
June-Sept.—Modern paintings, water colors, drawings, decorative arts.

DUDEKING GALLERIES—
Until October 1—Group from 26th Carnegie International, including Carle, Dasburg, Donghi, Karfiol, Matisse and Pechstein.

FERARGIL GALLERIES—
June-Sept.—Annual summer group exhibition of paintings, water colors, lithographs and etchings by leading American artists; garden sculpture and furnishings from Ferargil Forge.

THE GALLERY OF P. JACKSON HIGGS—
Indefinite—Old masters, early Chinese potteries, bronzes and sculpture; Greek and other antiquities.

GRAND CENTRAL GALLERIES—
June 5-Sept. 29—Founders' exhibition of works by artist members; garden sculpture by leading American sculptors.

FREDERICK KEPPLE & CO.—
Aug.—Etchings by William Strang.

KENNEDY & CO.—
Summer—American color prints.

KLEMMANN'S GALLERIES—
Indefinite—Etchings by modern masters.

KNOEDLER GALLERIES—
Summer—Special exhibition of water colors.

JOHN LEVY GALLERIES—
Indefinite—Ancient and modern paintings.

MACBETH GALLERY—
Summer—American paintings for home ownership.

MILCH GALLERIES—
Summer Exhibition—Paintings by 11, sculpture by 6 American contemporaries; wood-block prints by Gustave Baumann.

NATIONAL ASSN. OF WOMEN PAINTERS & SCULPTORS—
June 12-Oct.—Summer exhibition.

NEWHOUSE GALLERIES—
Summer—masterpieces by distinguished American painters.

PORTRAIT PAINTERS' GALLERY—
Portraits by 21 painters.

PUBLIC LIBRARY—
May 3-Nov.—Durer and contemporary print makers; in room 316, recent additions to print collection; until further notice in main corridor, 3d floor, American historical prints.

SALMAGUNDI CLUB—
May 11-Oct. 15—Annual summer show.

JACOUS SELIGMANN & CO.—
Permanent exhibition of ancient paintings, tapestries and furniture.

E. & A. SILBERMAN—
Until Sept. 1—Exhibition of paintings, furniture and objects of art.

GALLERIES OF MARIE STERNER—
Indefinite—Paintings and water colors by old masters and leading modern painters.

VERNAV GALLERIES—
Indefinite—Collection Old English coaching and hunting prints, Wolstenholme, Pollard, Alken and others.

HOWARD YOUNG GALLERIES—
Indefinite—Selected group of important paintings.

CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY—
Summer—Exhibition by class of 1927-1928.

Rochester, N. Y.
MEMORIAL ART GALLERY—
Summer—Permanent collections.

Cleveland, O.
CLEVELAND MUSEUM—
Indefinite—Historic brocades, velvets and damasks.

Philadelphia, Pa.
PHILADELPHIA ART ALLIANCE—
June 12-Oct. 1—Paintings, sculptures and prints by members.
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Providence, R. I.
NATHANIEL M. VOSE GALLERIES—
 Summer—American paintings.

Newport, R. I.
ART ASSOCIATION—

To Aug. 4—Contemporary American paintings and sculpture from the Grand Central Art Galleries.

Aug. 11-29—Water color exhibition; Rockwell Kent.

Sept. 1-15—Helena Sturtevan, J. H. Benson.

Sept. 15-30—Art of bookmaking.

Dallas, Tex.
HIGHLAND PARK GALLERY—
 Summer—Paintings by Virginia Thurman Call.

Houston, Tex.
MUSEUM OF FINE ARTS—
 July-September—DeMari exhibition, circulated by Western Association of Art Museum Directors.

HERZOG GALLERIES—
 Summer—Lunettes by Marie Haines; etched books by Bernhardt Wall; carved ivories.

Seattle, Wash.
SEATTLE FINE ARTS SOC.—
 July—Textile designs by Bakst; water colors, Frank Applegate; collection of prints.

Milwaukee, Wis.
LAYTON ART GALLERY—
 June 15-Oct. 1—Paintings by students, Layton School of Art.

MILWAUKEE ART INSTITUTE—
 Aug.—Exhibition by Wisconsin painters and sculptors; contemporary paintings from the Downtown Gallery, New York; etchings by Verner.

M'KEE JOURNAL GALLERY—
 To Sept. 30.—Group of Wisconsin artists.
 Oct.—Summer work of Wisconsin artists.

Oshkosh, Wis.
OSHKOSH PUBLIC MUSEUM—
 June—Ada Walter Shulz memorial.
 July-Aug.—Paintings from Chicago Galleries Assn.

A Storm

[Continued from page 1]

ject an "uncouth, down at the heel booze-fighter" and advised the artist to "look around and pick a real lineman for his model, instead of a groundhog."

A Chicago industrial relations expert wrote: "This man's posture and his expression are indicative of absolute hopelessness, a condition that cannot be attributed to the average American workman and certainly not to the alert lineman working for a modern utility company. A lineman of today is of youthful stature, keen eye and nimble carriage."

Another objector thought that if the picture represented a lineman worn down by forty-eight hours of emergency service after a catastrophe, it ought to be so labeled.

The artist has not answered his critics. Perhaps he regards the work as a picture and not as a treatise on industrial relations.

Tibetan Art for Buffalo

The Albright Gallery of Buffalo has acquired a group of twelve religious banner pictures (Tanka paintings) collected by the Nicholas Roerich expedition in Tibet. They are the product of artist priests of the strange and strict Buddhist sect that rules Tibet. Each artist is a specialist, one in color, another in draughtsmanship, and a picture is produced by division of work. There is ceremony and prayer, and some of the painting is done on specially appointed days.

The Tanka paintings are highly prized in Tibet and seldom find their way into foreigners' hands except by war and banditry.

Japan to Honor Her Artists

Japan has decided to bestow official honors upon those of her artists, musicians and writers who make notable contributions to

her glory. The awards will take the form of decorations from the emperor. There are now seven imperial orders divided into several grades, and it is expected that an eighth order will be added. Honors will also be bestowed upon foreign artists who visit Japan and perform valuable services there.

Arranges Post-Modern Show

Lucien Labaudt of the faculty of the California School of Fine Arts is in France arranging for an exhibition of Post-Modern French paintings to be held in the autumn at the East West Gallery in San Francisco. Mrs. Charles A. Hawkins of the gallery has expressed the opinion that "European artists too frequently send their least desirable work to America and especially to the Pacific Coast, where they believe there is still no population but cowboys."

Australia's Etchers

"Australia hopes for much from its etchers," is the way a Melbourne writer concludes an article in the *Christian Science Monitor*. The "art season" is now on in the antipodes, and the etchers are holding their annual exhibition, which makes a circuit of three capitals. Lionel Lindsay is named as the commonwealth's greatest etcher, and the characteristics of the exhibition are described as follows:

"Australia is somewhat wanting in those architectural elements that in older lands so richly supply material for work of this kind; but as against that lack, the untouched landscape furnishes plenty of excellent subject matter, largely due to the universal presence of the eucalyptus tree, which affords singularly adaptable forms for the purposes of these media."

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Charm



"Captain William Ridge," by George Romney.

The grace, charm and distinction of the art of George Romney (1734-1802) was by no means confined to his portraits of women, which have long been favorites with American collectors and of which the Henry E. Huntington collection contains so notable a group. His was the age when men also counted it a virtue to be attractive in personal appearance. It was the period that preceded Beau Brummel, and Romney was a favorite with men who were proud of being handsome and of dressing the part. Reynolds may have been more sumptuous and more robust, but Romney was the delineator of masculine charm.

Typical of his art is the "Captain William Ridge," which has just been sold to an American collector by the Max Safran Galleries of St. Louis. It is done in the thin and delicate technique that characterized the master at his best. The picture is recorded in W. Roberts' books on Romney.

Fifth Hoosier Salon Announced

The Hoosier Art Patrons Association announces that on Sept. 1 it will open permanent headquarters at 211 West Wacker Drive, Chicago, and that the fifth annual Hoosier Salon will be held at the Marshall Field Galleries from Jan. 26 to Feb. 12. The prizes offered will exceed those of last year. The permanent headquarters will constitute a bureau for the promotion of the cultural interests of Indiana.

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